

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua
Sidang 1985/86

HKB 310 - Kesusasteraan Benua Kecil India

Tarikh: 8 April 1986

Masa: 2.15 ptg. - 5.15 ptg.
(3 jam)

Jawab EMPAT(4) soalan sahaja. Sekurang-kurangnya DUA(2) soalan mesti dijawab dari Bahagian A dan SATU(1) soalan dari Bahagian B.

BAHAGIAN A

1. Moorthy, Rangamma, Sankar dan Ratna adalah di antara beberapa orang watak yang agak banyak diberikan penyorotan oleh Raja Rao di dalam novelnya Kanthapura. Bincangkan bagaimanakah watak-watak ini dan sebahagian besar watak lain di dalam novel ini digerakkan oleh pengarang sehingga dapat meninggalkan kesan 'movement' yang ketara.
2. Sejauh manakah Raja Rao dan Mulk Raj Anand berhasil menerapkan falsafah hak asasi manusia menerusi karya mereka Kanthapura dan Untouchable untuk mengkritik penindasan terhadap golongan pariah?
3. Rukmani, protagonis yang jadi pencerita di dalam novel Kamala Markandaya, Nectar In A Sieve telah membuat tiga perjalanan yang bermakna di dalam hidupnya. Jaganath protagonis di dalam The Vendor of Sweets karya R.K. Narayan telah berjaja melakukan penghijrahannya mencari 'jamna'. Bincangkan, bagaimanakah kedua orang watak ini menyarankan pencarian ke arah kesegaran rohaniah menerusi visi masing-masing.
4. Mengenai The Vendor of Sweets, Graham Greene telah berkata, "A humour strange to our fiction, close to Chekov than to any English writer, with the same underlying sense of beauty and sadness." Bincangkan pandangan ini berdasarkan falsafah hidup Jaganath yang berbunyi, "Conquer taste, and you will have conquered the self".

BAHAGIAN B

5. Dengan memberikan tumpuan khusus kepada sajak "The Looking Glass" dan "Lines Address to A Devadasi" oleh Kamala Das, jelaskan salah-satu dari aspek berikut:
 - (a) Imej wanita dan kewanitaan.
 - (b) Tanggapan mengenai cinta palsu.
6. Kaji sajak "The Pariah" oleh Amrita Pritem dan bincangkan bagaimanakah penyair memperlihatkan nada ironik mengenai nasib seorang pariah yang terdapat di dalam sajak ini.
7. Kaifi Azmi telah menyuarkan rasa protes yang kuat terhadap pihak yang menentang kewujudan Bangladesh melalui sajaknya yang berjudul "Bangladesh". Jelaskan bagaimanakah nada tersebut telah dihubungkan dengan perkembangan politik sejarah dan geografi negara Bangladesh.

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LAMPIRAN

THE LOOKING GLASS

Getting a man to love you is easy,
only be honest about your wants as
woman. Stand nude before the glass with him
so that he sees himself the stronger one
and believes it so, and you so much more
softer, younger, lovelier.....Admit your
admiration. Notice the perfection
of his limbs, his eyes reddening under
shower, the shy walk across the bathroom floor,
dropping towels, and the jerky way he
urinates. All the fond details that make
him male and your only man. Gift him all,
gift him what makes you woman, the scent of
long hair, the musk of sweat between the breasts,
the warm shock of menstrual blood, and all your
endless female hungers. Oh yes, getting
a man to love is easy, but living
without him afterward may have to be
faced. A living without life when you move
around, meeting strangers, with your eyes that
gave up their search, with ears that hear only
his last voice calling out your name and your
body which once under his touch had gleamed
like burnished brass now drab and destitute

LINES ADDRESSED TO A DEVADASI

Ultimately there come a time
when all faces look alike
all voices sound similar
and trees and lakes and mountains
appear to bear a common signature.
It is then that you walk past your friends
and not recognise
and hear their questions but pick
no meaning out of words
it is then that your desires cease
and a homesickness begins
and you sit on the temple steps
a silent Devadasi, love lorn
and aware of her destiny

THE PARIAH



BANGLADESH

I am not a country that you can incinerate me,
I am not a wall you can raze to the ground
nor a frontier you can obliterate.
This obsolete map of the world
spread before you on the table
is only a maze of wayward lines.
Where can you find me amongst these lines,

I am the passion of the obsessed,
the deathless dream of the oppressed.
When a man sucks the blood of other men,
when exploitation crosses all limits
and tyranny breaks all bounds,
I suddenly appear in some corner,
I arise from within some heart.

You must have seen me before:
sometimes in the east and sometimes in the west,
sometimes in cities, sometimes in the villages,
in habitations and in the wilderness--
I have only a history and no geography.
And such history that is forbidden to be taught,
which people read in clandestine:
where I am sometimes the victor, at times the vanquished,
sometimes I execute my own murderers
and sometimes I am myself crucified.
The only difference is this: my murderers die
but I do not, for I cannot die.

How senseless you are!
The tanks you have received as alms
you roll them onto my heart,
all day and night you rain napalm on me.
Listen, you will tire one day.
How will you shackle my hands?
I have seventy million pairs of hands.
Which head will you axe?
I have seventy million heads on my shoulders.

(Sajjad Zaheer & Pritish Nandy)
